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The relationship between Hanyuefu (漢樂府) and rising of  
Wuyanshi (五言詩) and Qiyanshi (七言詩)

Helin YANG, Hunan normal University

This article explores the impact that the Hanyuefu (the Imperial Court Music Department of Han dynasty) had on the acceptance of Wu Yan Shi (a poem with five characters to a line) and Qi Yan Shi (a poem with seven characters to a line). Its goal is to reveal that the Court administration had played a significant role in the evolution of these two poetic forms. These two styles were practiced extensively in the Court, making Hanyuefu the essential bridge between populist folk art and sophisticated Court verse.

Le portrait de la Xi-wang-mu 西王母 (Reine Mère de l'Ouest) dans  
les poèmes “Du *Shan-hai-jing*” 讀山海經詩 (En lisant le *Livre*  
*des monts et des mers*) de Tao Yuan-ming 陶淵明

Hiroshi KÔZEN

On peut diviser en trois parties les treize poèmes intitulés “Du *Shan-hai-jing*”. La première, constituée par le seul *seizain* initial, qui sert de préface aux douze poèmes suivants ; la deuxième, constituée des sept huitains II à VIII, qui décrivent le monde fantastique et mystérieux de la Xi-wang-mu et expriment l'aspiration du poète à la longévité ; enfin la troisième, constituée par les cinq huitains IX à XIII, qui décrivent plusieurs êtres monstrueux du *Shan-hai-jing* : Kua-fu 夸父, Jing-wei 精衛, Xing-tian 刑天, etc. L'auteur se penche ici sur l'image de femme séduisante *miao-yan*” 妙顏 que présente la Xi-wang-mu dans les poèmes de la deuxième partie, image qui contredit, en réalité, la description du *Shan-hai-jing*, dans lequel elle est montrée comme un être humain avec une queue de léopard, des crocs de tigre et des cheveux en désordre. Le portrait qu'en donne Tao Yuan-ming ressemble bien plutôt à celui du *Han Wu-di nei-zhuan* 漢武帝內傳 (*l'Histoire intime de l'empereur Wu des Han*), qui dépeint une femme d'une grande beauté.

Le *Shan-hai-jing* a fourni beaucoup d'éléments à Tao Yuan-ming pour ses poèmes, mais en ce qui concerne l'image de la Xi-wang-mu, il s'est plutôt inspiré du *Mu-tian-zi-zhuan* 穆天子傳 (*l'Histoire du Fils du Ciel Mu*), dans lequel le Roi Mu des Zhou 周穆王 rend visite à la Xi-wang-mu et festoie en sa compagnie au bord du lac Yao 瑤, avant d'échanger avec elle des poèmes d'éloge mutuel. Dans le *seizain* initial, le poète met en parallèle ces deux oeuvres : “Je parcours l'histoire du roi de Zhou, Et observe les *Figures du Shan-hai-jing*.” Il existait autrefois des figures accompagnant le *texte* du *Shan-hai-jing*, et Tao Yuan-ming a pu les observer. Cependant, le portrait de la Xi-wang-mu qu'il nous donne dans ses vers est bien éloigné de la *demi-déesse* évoquée par le *Shan-hai-jing*.

J'é mets ici l'hypothèse que Tao Yuan-ming, en observant simultanément le *Shan-hai-jing* — avec les figures l'accompagnant — et le *Mu-tian-zi-zhuan*, a conçu dans son esprit une vision différente de la Xi-wang-mu et du Roi Mu, analogue aux représentations d'un rouleau peint.

## A Study of Du Mu's 杜牧 Yong-wu shi 詠物詩

Takayuki IZAKI, Kyôto University

In the earlier paper, I investigated the style of yong-wu shi (詠物詩) in the Late-Tang period and pointed out two outstanding characteristics. One is that from Qi (齊) period in the Southern Dynasties to the Late-Tang period Yong-wu shi became lyrical, the other is that a new style like Zhe-gu 鷓鴣 by Zheng gu (鄭谷), which is marked by the lack in the expression of personal feelings, came into existence in the Late-Tang period.

So far, I have seen general tendency of yong-wu shi in this period. The purpose of this paper is to investigate yong-wu shi in details through each of poets and their works. Du mu (杜牧)'s yong-wu shi has hitherto been ignored but it seems to be very essential. His poems like Liu-jue-ju 柳絕句 or Gui-yan 歸燕 were characterized by the expression of his personal feelings. They were written under the influence of Du fu (杜甫) in the High-Tang period but this observation applies to the other poets in the same period, it seems not to be important. Among these works, however, like Shan-shi-liu 山石榴, Zi-wei-hua 紫薇花 and Yue 月 are quite unique. These are lacking in personal feelings and marked by wit and humor. though his works like Jiao-jing 鷄鶩, Ya 鴉 and Zao-mei 早梅 are certainly under the influence of Du fu, comparisons with other poets in the same period make it clear that they are quite unique in view of wit and humor. One may say that Du mu set the new style in the history of this genre. It should also be added that this kind of expression on the yong-wu shi is reflected in his other works in many ways. For example, his peculiar yong-shi shi (詠史詩) is most typical one.

*Fei-yen wai-zhuan* 飛燕外傳, the true era of its birth and  
investigation of its author

Shigeto SAIGUSA, Nagoya University of Foreign Affairs

*Fei-yen wai-zhuan* 飛燕外傳 (The Unofficial Biography of [Zhao] *Fei-yen*) is one of the classical-language fictions in traditional China, describing the famous romance between Emperor *Cheng-di* 成帝 and *Zhao Fei-yen* 趙飛燕

sisters in the Former Han Dynasty. The author is attributed with *Ling Xūan* 伶玄, who definitely had confessed that he was living with the Former Han Dynasty in his brief autobiography. However, it was too suspicious to believe, from the beginning of its appearance in the Southern Song Dynasty, scholars have been puzzled to determine the true era of its birth. Through their discussions, now it is widely accepted that *Fei-yen wai-zhuan* was born during the Six Dynasties, not in the Tang Dynasty, though it is still lacking in conclusive evidence. But some insist that it could be compared with the great masterpieces of Tang-tales, like *Ying-ying zhuan* 鶯鶯傳, *Li Wa zhuan* 李娃傳, *Huo Xiao-yü zhuan* 霍小玉傳, which belonged to the Tang Dynasty. Then should we say that *Fei-yen wai-zhuan* was a premature masterpiece? It still remains a great mystery to all, including its author *Ling Xūan* himself.

This study, paying attention to the *text* itself, proves this tale should belong to the Tang Dynasty. Its main keywords are two, *Zhen-la* 真臘 and *Qi-chu Ling-hua jing* 七出菱花鏡 (Water-chestnut flower shaped bronze mirror, circled by seven petals). The former, used first in the historical records in China was in the Sui Dynasty *Da-ye* 大業 12 years (616), and the latter one likely appeared after reign of Empress Wu (690—705). These facts simply tell us *Fei-yen wai-zhuan* was born in the Tang Dynasty.

The true author of this tale is *Niu Seng-ru* 牛僧孺, a famous prime minister of late Tang and was also a well-known writer of Tang-tales, who authored *Xūan-guai lu* 玄怪錄. We could know the close affinities between *Fei-yen wai-zhuan* and *Xūan-guai lu*. As a drafted scholar-official, all of *Niu*'s life had been under the strife in bureaucracy with the factional parties at that time. Once the opposition party blamed *Niu* for violating his majesty, to write the tale *Zhou Qin xing-ji* 周秦行記 named *Niu Seng-ru*. Though its writer was anonymous, *Niu* was nearly accused of injury to the majesty (*Lèse majesté*). I contend *Niu* decided to write *Fei-yen wai-zhuan* under a pseudonym to make counterattack against a recreant writer in the same manner and to regain true pride for himself.

## Influence Power of Literary Genre in Popular Literature in Qing Era : the Case of Villain's part Dou Erdun 寶爾墩

Yuko INAZAWA, Kyôto University

The stories about the bandits of "Jianghu 江湖" with the upright officers and the emperor, such as *Sanxiawuyi* 三俠五義 and *ShiGongan* 施公案 and *Yongqingshengping* 永慶昇平, became popular in the region which it centered on Beijing since Qing latter term. People were accepting these stories as popular literature like the storytelling, the opera, and the colloquial novel, etc.

In the precedence researches about popular literally, it has explained the difference between storytelling, the novel, and the opera through researching the same theme from the intention and the creation attitude of the author of each text. Of course, the problem of author is worth discussing. However, in the popular literary, there are a lot of similar stories and the authors are very difficult to be confirmed. There is a limit in reading the author's individuality and intention from the text in such popular art and literature.

It is thought that it influences the composition, development, and the characters image, etc. from features are respectively in each genre like public entertainments, the opera, and the novel written in a colloquial style, etc. in the presentation form and the mode of expression. The villain's part Dou Erdun 寶爾墩 appears in *Peng Gongan* and *Shi Gongan*. The main character of these stories are the upright officers Peng Peng 彭鵬 and Shi Shilun 施世綸 who existed in Kangxi 康熙 period. The theme of story is both of these upright officers and the Hero of "Jianghu 江湖" maintain social justice.

The texts of Dou Erdun are collected in the *Chewangfuquben* 車王府曲本 that is the manuscript collection of the ballad.; *Guci* 鼓詞 and operas about Dou Erdun are included in *Chewangfuquben*. *Guci* is a kind of storytelling that alternately repeats the prose and verse with accompaniment.

In the opera, both of Dou Erdun and the hero are described as Lulinhaohan 綠林好漢, and they valued the morality of "Jianghu". Between the hero and the villain, there is no fundamental difference. In contrast, in *Guci*, the line between Good and Evil is remarkable clear. Dou Erdun is described as Evil. However, if another villain appears, the description of Dou Erdun changes from the villain into "Yingxiong ". In other words, *Guci* is composed by the frame of confrontation of good and evil. It is possible to say from this case that the genre of literary was closely related to the composition of not only villain's

character but also the structure of story.

Commentaries on “A Brief History of Chinese Fiction” XXVI : Novels  
of Erudition in the Ching Dynasty

Osafumi NAKAJIMA

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Takahiro NAKAJIMA: The Reverberation of Chinese Philosophy: Language and  
Politics

——Tatsuaki SUZUKI, Kyôto University

Hiromichi YOSHIMURA: Study of Tang poets and literature

——Hisayuki UEKI, Hirosaki University

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